

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

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GEORGE INNESS—THE STORM.  
Presented by Edward B. Butler, 1912.

## JANUARY EXHIBITIONS.

An interesting event of the year was the exhibition, from January 4 to January 28, of the Société des Peintres et Sculpteurs, of Paris. This exhibition was opened by a large reception and an address in Fullerton Memorial Hall by Mr. Christian Brinton, of New York, on "Contemporary French Art."

Among the larger groups of paintings shown were significant portrayals of Brittany fisher-folk by Charles Cottet; portrait and still life arrangements in rich and harmonious color by Jacques Émile Blanche; decorations

by Aman-Jean and La Touche, and landscapes with the atmosphere of Greek bucolics by Émile René Ménard. Conspicuous among the pieces of sculpture were portrait busts and ideal figures by Rodin.

At the same time there was an exhibition of paintings, drawings and lithographs by William Rothenstein of London. Mr. Rothenstein made a short stay in Chicago and gave a lecture in Fullerton Hall on "The Place of Art in Modern Life." Eight of his lithographs including portraits of Rodin, Sargent, LeGros, Coquelin and Fantin-Latour, were

purchased for the permanent print collection of the Art Institute.

From January 1 to January 24, a large and important exhibition of portraits, gathered in the interest of the Passavant Hospital, was held in the south range of galleries. Nearly all the prominent American portrait painters were represented, as well as many from abroad, the latter including Shannon, Orpen, Sorolla, Ferraris, Flameng, and others.

The occasion of the opening of the exhibition was celebrated with a gorgeous pageant or processional festival on the great stair-case, which was elaborately decorated for the purpose. Groups representing the Doge of Venice and his court, the Pope and his court, and royal groups of France and Spain took positions on the upper flights of the stairway, and received the homage of various oriental and occidental nations. The pageant was under the direction of Mr. Joseph Lindon Smith, of Boston.

#### FEBRUARY EXHIBITIONS.

An exhibition of bronzes by Prince Paul Troubetzkoy, the Russian sculptor now resident in Paris, was held from February 1 to February 28. Prince Troubetzkoy accompanied his exhibition, superintended its installation, and spent the month of February in Chicago executing various private commissions. More than eighty examples of his work were exhibited, showing the versatility of his talent in animal sculpture, domestic genre and portraiture, both life size and in the small. His free impressionistic style and seizure of the instantaneous pose and expression contributed to the life-like quality which gave his presentations great spirit and charm.

During the same period the Sixteenth Annual Exhibition of Works by Chicago Artists

was held in the south range of galleries. The prizes were awarded as follows:

Clyde M. Carr Prize, "Moonlight, Auvers, France," by Anna L. Stacey.

Edward B. Butler Purchase Prize, "April Morning," by F. C. Peyraud.

Silver Medal of the Chicago Society of Artists, to F. C. Peyraud.

William Frederick Grower Prize, to Charles Francis Browne.

Mrs. John C. Shaffer Prize, to Agnes V. Fromén.

Mrs. Lyman A. Walton Prize, "The Young Donatello," by Nellie V. Walker.

Young Fortnightly Club of Chicago Prize, "Peace," by Lucy Hartrath.

Anonymous Purchase Prize, "Frosty Morning," by Alfred Jansson.

The Exhibition Committee of the Municipal Art League made its annual purchase for the Municipal Art Gallery. "Afternoon," by F. C. Peyraud, was the work chosen.

Much care was taken in the installation of the sculpture, which was more than usually important this year. Lorado Taft's fountain for the children's playground at Bloomington, Illinois and Leonard Crunelle's Hixon Memorial excited much admiring comment.

In connection with the exhibition of works by Chicago artists there was a Memorial exhibition of paintings and drawings by John H. Vanderpoel. Mr. Vanderpoel so devoted his life to teaching that his art production was necessarily limited. The exhibition was fairly representative of his range with the exception of certain large mural decorations. The paintings were distinguished by a characteristic tonal quality and refinement of color; the drawings showed his marvelous facility with the pencil. Some of the drawings were purchased for the permanent collections of the Art Institute.

Generous owners of engraving collections made possible a loan exhibition of English engravings of the late 18th and early 19th centuries, which was held in the South Print Room, February 6 to March 10. The prints were selected with the view of illustrating the various tone processes of that period. There were many fine impressions of mezzotints after paintings by Reynolds, Lawrence and others; and stipple engravings in monochrome and colors by Bartolozzi and his school. The contributors were: Mrs. Frederick Norcross, who sent from the fine collection of the late John H. Wrenn a group of brilliant proofs, Mrs. Robert T. Crane, Jr., Mr. John A. Spoor, Mr. Stanley Field and Mr. Albert Roullier. At the same time the Print Department held a special exhibition of etchings by Everett L. Warner of New York.

#### THE MARCH EXHIBITIONS

With the reception of March 6, four exhibitions were opened: The Society of Western Artists, American Etchings, (under the management of the Chicago Society of



J. A. McNEILL WHISTLER—IN THE STUDIO.  
Presented by the Friends of American Art, 1912.

Etchers), and special exhibitions by Lawton Parker and Willard L. Metcalf.

Mr. Metcalf showed a group of landscapes, characterized by delicate handling, veracious color, and a quiet dignity of design. In these naturalistic works the method of impressionism is utilized rather than followed; effects of light and air are valued, but the artist has not often sacrificed to them the certainty of form or the statement of local color. A con-

scientious rendering of the beauty of shimmering foliage, moving water, and the solid forms of hill slopes distinguishes his work.

Mr. Lawton Parker's exhibition was especially notable for fresh and striking effects in painting the nude in the open air. The problem of the nude figure in sunlight, and in the various conditions of reflected color which arise from different angles of light and surrounding foliage, Mr. Parker has solved with unusual success.

The Society of Western Artists exhibited with credit in three of the south galleries; while not differing radically from the showing of the Society of former years, the current exhibition was more than usually interesting in the field of figure painting. The Fine Arts Building Prize was awarded to L. H. Meakin for his "Mt. Dennis, Kicking Horse Valley."

The Exhibitions of American Etchings, numbering about 240 prints filled the large southeast gallery. The walls of the room were hung with white and paneled in gilt, and the exhibition was uniformly framed in white; these effects in the installation, together with the use of flowering plants in the decoration, served to make the room very attractive to visitors, and the exhibition was an uncommonly successful one. It will be shown at the St. Louis Museum of Fine Arts during the month of April.

The Society of Etchers celebrated the opening of the exhibition on the evening of March 8 by the production of "Ryland," a comedy dealing with the life of one of the great English engravers of the eighteenth century. The play was written by Thomas Wood Stevens and Kenneth Sawyer Goodman, and produced for the Society of Etchers by the Stage Guild.

#### AMELIA BLANXIOUS COLLECTION OF PORCELAIN.

A very important loan has been made to the Art Institute consisting of more than seven hundred pieces of British and American porcelain and earthenware. The collection was made by Mrs. Jene E. Bell and Mrs. Emma B. Hodge in memory of their mother Amelia Blanxius, who died October 5, 1907, in Chicago. These daughters have for more than fifteen years sought to bring together such specimens of English and American pottery of the last century and a half, that students may have illustrated for them, not only the development of art, but also something of the domestic life and patriotism of this period, as these were illuminated and guided through the potter's achievement. The collection is one of the most notable, considered within these special limits, in this or any other country. The great collections which have been dispersed within the last twenty years, either by private sale or by auction, in London especially, have contributed to this assemblage some of their finest specimens.

Added to the excellent examples of porcelain and earthenware already contributed to the Art Institute, this collection to a splendid extent completes a means of study not easily surpassed of this great era of pottery. The fine examples of old Worcester extend from the Dr. Wall period to that of Chamberlain and Granger. The Chelsea is of highest grade and the specimens from the potters of Derby and Bristol are very rich and must have been for years the prizes of many eminent collections. Indeed, there are more than forty well known collections on the continent, in Great Britain and in America, superbly represented in this assemblage. The entire collection of Silver Resist Luster of the Marquis of Anglesey is as-



WORCESTER



CADIGAN OR PUZZLE TEAPOT  
ROCKINGHAM                      PINXTON

sociated with nearly one hundred other pieces of luster in all known colors and shapes of importance. It is interesting to note that in the more than one thousand pieces, duly authenticated by such authorities as the staff of the British Museum, South Kensington Museum and Dr. Edwin Barber, Director of the Museum of Fine Arts, Philadelphia, there are no duplicates. Such rare objects of potter's art, especially of Salt Glaze, Spode, Leeds and Swansea, make this collection a notable addition, not only to the Art Institute of Chicago, but to the resources of the American student of this branch of art.

F. W. G.

MARTHA S. BAKER

By the death of Miss Martha S. Baker, December 21, 1911, Chicago lost one of its best painters and the Art Institute one of its most successful pupils. Miss Baker had exhibited creditably in the East and abroad, and had come to be recognized as one of the ablest women painters in the country, especially in the field of miniature painting.

She was graduated from the Art Institute with honor in 1894, and was an instructor in the school for several years, successfully developing the classes in water color and arranging the method of sketch class work which is still employed. The increasing demand for her miniature painting finally compelled her to resign from active teaching, and from 1904 until the time of her death she was constantly engaged in the practice of her profession. Besides a large number of miniatures on ivory, she executed numerous portraits in oil, painted many sketches and landscape studies, and at least one mural painting, now on the walls of the Fine Arts Building, Chicago. Her portrait arrangement, "In an Old Gown," was awarded an



SENORA SOROLLA.  
Miniature by Martha Baker.

honorable mention at the Carnegie Institute in 1905, and was purchased for the Municipal Art League collection in the following year; it now hangs in the Art Institute.

Her painting in oil was marked by a large simplicity of handling, vigor of drawing, tonal quality, and reserve in color. It was as a miniature painter, however, that Miss Baker stood highest, and in the opinion of competent critics her best work in this medium is considered among the finest in the world. A small memorial exhibition of Miss Baker's paintings and miniatures is to be shown at the Art Institute next autumn.

News of the death of Mrs. Samuel M. Nickerson, in New York, March 15th, has been received too late for extended notice in this Bulletin.

## ANNOUNCEMENT

EXHIBITIONS AND LECTURES FOR REMAINDER OF SEASON, 1911-1912

## EXHIBITIONS

In addition to the permanent exhibitions in the museum, the following special exhibitions will be held during the remainder of the season. These exhibitions are usually opened by receptions.

April 2 to April 28—(1) Exhibition of the Art Students' League of the Art Institute of Chicago.

(2) Exhibition of Color Etchings by Bernard Boutet de Monvel.

April 9 to April 28—Twenty-fourth Annual Exhibition of the Chicago Architectural Club.

May 7 to June 5—(1) Twenty-fourth Annual Exhibition of American Water Colors and Pastels, including the "Rotary Exhibition" of the American Water Color Society.

(2) Exhibition of Photographs: Salon of the American Federation of Photographic Societies, under the auspices of the Chicago branch, the Chicago Camera Club.

June 14 to July 7—Exhibition of Work by Students of the Art Institute.

During April or May there will be a special exhibition of prints by the Japanese artist Hiroshige, lent by Mr. C. H. Chandler, Mr. F. W. Gookin, Mr. J. Clarence Webster and Mr. Clarence Buckingham.

## LECTURES

FOR MEMBERS AND STUDENTS.

## SHORT COURSE ON ARCHITECTURE

Mr. Thomas Eddy Tallmadge, architect, Chicago—"Architectural Epochs." A course of six lectures, illustrated by crayon and stereopticon, which commenced March 25. Monday afternoons at 4 o'clock, as follows:

April 1—Ancient Rome.

April 8—The Early Christian Basilica.

April 15—Romanesque Architecture in France and England.

April 22—Theory of Gothic Architecture.

April 29—The Building of St. Peter's.

## COURSE ON PAINTING

Mr. Thomas Wood Stevens, Chicago—"The History of Painting." A course of ten lectures, illustrated by the stereopticon and by the collections of the Art Institute, which commenced March 29. Friday afternoons at 4 o'clock, as follows:

April 5—Early Renaissance in Florence.

April 12—High Renaissance in Florence.

- April 19—The Renaissance in Venice.  
April 26—German Painting.  
May 3—Flemish Painting.  
May 10—The Great Masters of Holland.  
May 17—The Little Masters of Holland.  
May 24—Spanish Painting.  
May 31—French Painting before the Revolution.

## FIELD MUSEUM LECTURES

The Field Museum of Natural History will continue the spring course of free lectures on Science and Travel, in Fullerton Memorial Hall, Saturdays at 3 o'clock, as follows:

- April 6—Conservation of Wild Life. Mr. Richard E. Follett, New York.  
April 13—The Panama Canal and its Makers. Mr. Frederick I. Monson, New York.  
April 20—Egypt and the Nile. Mr. Arthur Stanley Riggs, New York.  
April 27—Southeastern Italy and Sicily To-day. Mr. Arthur Stanley Riggs, New York.

## SUNDAY CONCERTS

Sunday afternoon orchestra concerts under the auspices of the Philanthropy Department of the Chicago Woman's Club will be continued until April 21. Sundays at 3 and 4:15 o'clock, in Fullerton Memorial Hall. Admission to the hall, ten cents.



AGNES V. FROMÉN—THE SPRING.  
Marble drinking fountain for the Art Institute. Purchased 1912.



## NOTES.

The Annual Exhibition of American Paintings and Sculpture will open this year upon Tuesday, Nov. 5, somewhat earlier than last year. Arrangements have been made by which the important exhibitions of the year in the different cities follow each other without interference, and it will be possible to exhibit the same pictures successively in Buffalo, St. Louis, Chicago, Washington, Philadelphia and Pittsburgh.

The Friends of American Art in the two short years of their existence have presented twenty-four paintings and two pieces of sculpture to the permanent collection of the Art Institute. These works have been selected by the Friends of American Art for merit alone; and it is gratifying under these circumstances to note, what is no doubt unknown to the Friends themselves, that a considerable number of the works are by former students or associates of the Art Institute. Among these are the following: Johansen, Frieske, Betts, Davies, Symons, Anderson, Mazzanovich, Wendt, Taft and Janet Scudder.

It is also interesting to note in this connection that nearly one-fifth of the artists represented in the last Annual Exhibition of American Paintings and Sculpture at the Art Institute were former students or associates of the Institute; and in the Annual Exhibition of Works by Chicago Artists more than three-fourths of the exhibitors were formerly connected with the Art Institute.

At the opening of the beautiful Toledo Museum of Art, at Toledo, Ohio, upon January 17, 1912, the Art Institute was fully represented by trustees, officers and members, as well as by paintings lent from the collections. The dedicatory address was made by Mr. Charles L. Hutchinson, President of

the Art Institute, upon "Art and Democracy;" and an address was also made by Dr. Frank W. Gunsaulus, one of our trustees. The loan collection of paintings was of extraordinary merit, and the museum was opened in a manner most creditable to the city of Toledo and to the immediate promoters of the art movement, Mr. Edward D. Libbey, Mr. George W. Stevens and their associates.

Through the efforts of the Newark Museum Association an exhibition of modern German applied art has been brought to this country and will be exhibited at the Art Institute in August. The exhibition was planned for the purpose of showing what German artists are accomplishing in art fields other than painting.

The Scammon Lectures were delivered this year during March by the eminent painter and author, Edwin Howland Blashfield of New York. Mr. Blashfield chose for his subject, "The Modern Tendencies in Art," considered from the point of view of mural painting, the field in which he is especially distinguished and which he is qualified to discuss in an authoritative manner. These lectures will be published by Charles Scribner's Sons.

The twentieth annual exhibition of the Horticultural Society of Chicago was held in the Art Institute March 12 to March 17. The flowers were effectively arranged, using as the center of the display the grand staircase, from which the exhibits radiated into the adjacent rooms and corridors of the second floor. The building was open evenings, and stereopticon lectures on landscape gardening were given in Fullerton Memorial Hall. The attendance during the six days of the exhibition was 47,250. The attendance on Sunday alone was 17,406.

At the request of M. François Monod, a copy of the Norman Wait Harris Silver Medal has been presented by the Art Institute to the permanent collection of the Museum of the Luxembourg in Paris.

#### CHANGES IN INSTALLATION.

The important loan collection of porcelains to be known as the Amelia Blaxius Memorial Collection, of which further notice will be found on page 52 of this Bulletin, has been installed in Room 14, which was vacated by the distribution of the casts of American sculpture about the grand staircase. The greater part of the Commercial Club plans for Chicago are now on the second floor occupying the prominent north wall which overlooks the grand staircase.

This change has permitted the installation of the heretofore crowded Egyptian antiquities in Room 16. In Room 15a the work of arranging a new loan collection, the Frank W. Gunsaulus Collection of Wedgwood, is now in progress. Extended notice of this important loan will appear in the next issue of the Bulletin. The great decoration, "Joan of Arc at the Court of Charles VII," by Maurice Boutet de Monvel, is now hung on the south wall of the corridor adjoining the grand staircase, on the first floor.

Various improvements in old installations have also been effected. Casts in the sculpture collection have been re-arranged for improved lighting and chronological sequence; and certain Renaissance casts have gained greater semblance of the originals by the addition of bronze and terra-cotta finish. In the collection of classical antiquities an especially great improvement has been made in the secure mounting on marble plinths of all the fragments of antique sculpture.

#### MARBLE STATUETTE OF A GREEK PHILOSOPHER

The annexed illustration presents one view of a mutilated figure now measuring 15 inches in height, or about one-third life size. It was acquired in Rome by Dr. A. L. Frothingham in 1896, and given to the Institute by Mr. Martin A. Ryerson in 1897. The



GREEK PHILOSOPHER.

stone is a close-grained white marble, with an agreeable cream-colored patina. The head, the right forearm, both feet, the four legs of the seated figure's cushioned chair, and the plinth of the statuette are missing. But the prettily carved side-rails and leg heads of the chair are preserved at the sitter's left. A roughly finished square support, under the chair, once relieved the frail chair legs of their disproportionate burden.

The modelling and carving of the little statue are precise and delicate, or neglected, by turns. The left hand, for example, which holds a roll of manuscript, is carved much like a pincushion. But the subject's only garment has a fine drape, and clings softly to the wearer's limbs.

The studiously informal pose of a seated teacher absorbed in his own oral exposition, and the energy with which the spare chest and the general physique of an elderly, unathletic person are expressed, denote the realistic portraiture of a real man as the sculptor's purpose.

The statuette is manifestly the late antique copy of an earlier and larger Greek original; that is to say, in all probability, of a life-size or monumental bronze. The late Adolf Furtwängler, *Über Statuenkopien im Altertum*, Munich, 1903, has demonstrated the frequent employment of plaster casts from celebrated originals as studio models by the antique copyists of the imperial age. How commonly they reproduced these originals on a reduced scale is also familiar among antiquarians.

The subject, style and spirit of the present statuette correlate it with good late fourth and early third century Greek portraits of literary personages, with the supposed Aristotle of Palazzo Spada, with the Demosthenes of the Vatican and Knole, and with New York's recently acquired bronze statuette of Hermarchos. The originals of the last two portraits are dated Athenian works, and were erected, the one in 280, the other about 270 B. C. (See Bulletin of the Metropolitan Museum for June, 1911.)

All the above-named figures are spare, and wear the mantle alone, like the present figure. Professors of philosophy came to consider the ample Greek himation or pallium their peculiar attire. Pliny indeed calls all

draped portraits philosophers. But the Lat-eran Sophokles, the Naples Aischines, the Demosthenes just cited, and the subsequent adoption of the pallium by the Latin world in place of the ancestral toga prove its common use by the whole well-to-do class. The chair and the roll of manuscript characterize the subject of the present statuette as a literary hero, more than his gown.

The analogues which I have mentioned narrow the period of the composition before



THE FORTUNE OF ANTIOCH  
Vatican Monument

us down to about the first third of the third century before Christ. The singularity of its pose will enable us perhaps to set even closer limits of time, place, subject and authorship to this little waif of Greek portrait sculpture. The sitter's left arm and hand with the papyrus roll, bear hard on the seat at his side, because his whole right side is folded over, as it were, upon his left. He rested his right elbow and balanced forearm

on his right thigh, which crosses his left. Now this was the pose of a renowned bronze statue by Eutychides of Sikyon, the pupil of the great Lysippos. Many copies of his "Fortune of Antioch" exist, at Rome, Budapest, Florence, London and elsewhere. They preserve the essential features of his turret-crowned city goddess, perched on her slanting rock, above the River Orontes. The "Antioch" appears to have been erected by King Seleukos almost coincidently with the foundation of his capital in the year 300 B. C. Pliny's chronology of Greek artists assigns the sculptor Eutychides to 296 B. C.

I find no Antiochene statesman, orator, poet or philosopher on record whom the new capital was likely to exalt by allowing his portrayal in a pose so reminiscent of the famous "Fortune." The new city's first great citizen, and I should say the only one to deserve so signal an honor, was its designer and layer out, the accomplished architect Xenaïos. Eutychides was free, of course, to re-employ the physical motive of his "Antioch" in one of his portrait statues, with no allegorical intention. It lends itself admirably to the characterization of a scholarly model.

A. E.

#### MEDAL COLLECTION.

The Art Institute has accumulated, chiefly through successive gifts of Mr. Hutchinson and Mr. Ryerson, a fine collection of medals and plaquettes, most of them French and American, which are agreeably installed in the south corridor. This collection is now greatly enriched by the gift of Mr. Blewett Lee of his fine private collection of similar works, about 175 in number, including medals by Roty, Chaplain, Coudray, Dupuis, Vernon, and many others. A part of these are already exhibited and the remainder will be, as soon as cases can be provided.

#### THE SCHOOL.

Mr. Louis Seeberger has endowed a memorial scholarship to be known as the Anthony F. Seeberger Scholarship. This scholarship will be awarded annually to a student who is in reasonable need of assistance and by character and ability merits such encouragement. One thousand dollars has recently been added to the fund of the Anonymous Scholarship.

Mr. Frederick Oswald, who is finishing his third year in Munich, will return to his post as instructor in the school next fall. Miss Ethel Coe, a teacher in the Academic Department, is in Spain painting with Sorolla, and also teaching at the International Institute for Girls in Spain.

An exhibition of work by students of the Art Institute will be shown in Dresden, August 12 to 18, 1912, at the Fourth International Congress for the Promotion of Art Education and Art in Relation to the Industries.

The association of former students, organized in December, 1911, has been named The Art Institute Alumni Association. A large gathering of members and those eligible to membership is anticipated for a meeting which will be held in Fullerton Hall, April 2, at 8 p. m. After the meeting the members will attend the reception which will open the exhibitions of the Art Students' League and the Boutet de Monvel etchings. On March 7 the Stage Guild presented "Ryland," a comedy by Thomas Wood Stevens and Kenneth Sawyer Goodman, for the benefit of an Alumni Association Scholarship.

The Annual Mardi Gras of the Art Students' League took place February 20. This year the theme was Aztec, and many costumes of fine barbaric effect were made and worn. A dramatic masque dealing with the life and fall of Montezuma was enacted on the great staircase; for the masque the book was written by Kenneth Sawyer Goodman and Thomas Wood Stevens, and a complete and original musical setting was composed by George A. Colburn. The eastern landing was used as the main stage, and decorative scenery, on a great scale, was painted by the students under the direction of Allen E. Philbrick and A. N. Rebori. Great assistance was rendered, especially on the architectural and scenic side, by Mr. Hornbostel, the eminent architect, who has made a special study of the Maya and Aztec remains, and who came from New York to deliver a lecture to the students, February 14, on "The Art of Yucatan."

MRS. BEACHEY'S BOOKS A GIFT TO THE LIBRARY.

Mrs. Evelyn Beachey, who was in charge of the Ceramic Department of the Art Institute until the time of her death last summer, bequeathed her collection of books and plates on Design, Plant-form and Ceramic Ornament to the Library. This valuable material is now in form to be used and will be of especial interest to the students of ceramic design, the ceramic clubs and others interested in this branch of decorative art.

Mrs. John B. Sherwood, who has so generously given her services as docent in the galleries on Thursday afternoons, is now in the South, but will resume her talks about the middle of April. Since last October Mrs. Sherwood has addressed twenty-two groups in the galleries.

ACCESSIONS TO COLLECTIONS.

The following objects have been presented to the museum during the three months ending February 29, 1912:

December, 1911:

Oil painting, "When all the world is young," by William Wendt. Presented by the Friends of American Art.

Eight etchings by Mary Cassatt. Presented by Charles L. Hutchinson.

Two plaquettes by John Flanagan. Presented by Charles L. Hutchinson.

Oil painting, "The gray bodice," by J. Alden Weir. Presented by the Friends of American Art.

January, 1912:

Oil painting, "The storm," by George Inness. Presented by Edward B. Butler.

Three etchings by Piranesi. Presented by Martin A. Ryerson.

Two pieces of homespun. Presented by Miss Eliza M. Niblack.

Oil painting, "The open window," by Frederick C. Frieske. Presented by the Friends of American Art.

Oil painting, "In the studio," by James McNeill Whistler. Presented by the Friends of American Art.

Two engravings by R. M. Meadows. Presented by Locke Perfitt.

Oil painting, "A woman in gray," by William Orpen. Purchased from the S. P. Avery Fund.

February, 1912:

Vase, German, 17th century. Presented by Miss Helen Drake.

Forty-two German posters. Presented by Messrs. Aldis, Shaw, Logan, Taber, Hutchinson, Porter, Ryerson and Goodman.

Eight lithograph portraits by William Rothenstein.

Marble drinking fountain, "The spring," by Agnes V. Fromén. Purchased from the B. F. Ferguson Annuity Fund.

#### ACCESSIONS TO THE LIBRARY.

The friends and patrons of the library become steadily more numerous and we have been receiving recently an unusual number of gifts from people interested in the growth and use of our collection. During the three months ending February 29, 1912, donations have been made by Mr. William J. Beauléy, Mrs. John Jay Borland, the Librarian of Congress, Mr. Thomas Dent, Mr. James P. Gardner, Mr. H. H. Getty, Dr. F. W. Gunsaulus, Mr. C. L. Hutchinson, Mr. I. K. Pond, Mrs. Maurice L. Rothschild, Mr. Martin A. Ryerson, Mrs. John B. Sherwood, Mrs. Elysabeth Underhill, Mrs. Marian A. White, Mr. Frank Wolcott and Mrs. F. O. Wyatt.

Mr. Ryerson's gift of \$2,000 for books and furniture is the most important donation. The other gifts include not only books but photographs, lantern slides and a number of very interesting pamphlets, Mrs. Rothschild's gift being especially valuable for the collection of illustrated guides of various European cities. Mr. Gardner's donation is 190 lantern slides, and Mr. Getty's gift includes some rare and interesting photographs and postcards of Ceylon and Indo-China. A separate notice is given to the bequest by Mrs. Evelyn Beachey of her books on design and ceramics. These books have been in the library for some months, but until the estate was settled they were not regularly entered on our records. A number of valuable gifts have been received since the first of March, but mention of these is reserved for the next issue.

Among the interesting additions of this quarter are the following books:

#### GENERAL ART.

Henderson, H. W.—Pennsylvania Academy of Fine Arts and other collections of Philadelphia. 1911.

Hoe, Robert, *coll.*—Catalogue of valuable art property, paintings, ceramics, tapestries, water colour paintings, etc. 3v. 1911. (Gift of Mrs. J. J. Borland.)

Walters, H. B.—Art of the Romans. 1911.

#### ARCHITECTURE.

American country houses of to-day. Pref. by F. M. Day. 1912.

Godfrey, W. H.—History of architecture in London. [1911].

Ward, W. H.—Architecture of the Renaissance in France, 1495-1830. 1911.

Wheatley, Richard—Cathedrals and abbeys in Great Britain and Ireland. 1890. (Gift of Mrs. Elysabeth Underhill.)

#### PAINTING.

Downes, W. H.—Life and works of Winslow Homer. 1911.

Furst, H. E. A.—Chardin. [1911.]

Morrison, Arthur—Painters of Japan. 2v. [1911.]

Weigelt, C. H.—Duccio di Buoninsegna. 1911.

#### SCULPTURE.

Cruttwell, Maud.—Donatello. [1911.]

Hart, C. H. and Biddle, Edward—Memoirs of the life and works of Jean Antoine Houdon. 1911. (Purchased from the gift of Mr. Floyd R. Mechem.)

#### MINOR ARTS.

Blacker, J. F.—Nineteenth century English ceramic art. 1911.

Holme, Charles, ed.—Peasant art in Austria and Hungary. n. d.

Moore, Mrs. N. H.—The old clock book. [1911.]

## ILLUSTRATED LITERATURE.

- Andersen, H. C.—Stories from Hans Andersen, with illustrations by Edmund Dulac. [1911.]
- Sheridan, R. B.—School for scandal, illustrated by Hugh Thomson. [1911.]
- Wagner, Richard—Ring of the Nibelung. v. 2. Siegfried and the Twilight of the gods, illustrated by Arthur Rackham. 1911.

## TRAVEL AND DESCRIPTION.

- Edwards, G. W.—Some old Flemish towns. 1911.
- Jousset, P.—L'Espagne et le Portugal illustrés. n. d.
- Picturesque Palestine, Sinai and Egypt. 2 v. 1880-1883. (Gift of Mrs. Elysabeth Underhill.)

## NATURAL HISTORY.

- Goode, G. B.—Game fishes of the United States. 1879. (Gift of Mrs. F. O. Wyatt.)
- Pope, A.—Upland game birds and water fowl of the United States. 1878. (Gift of Mrs. F. O. Wyatt.)
- Wood, J. G.—Animate creation. [1885.] (Gift of Mrs. Maurice L. Rothschild.)

## LECTURE ATTENDANCE.

During the three months ending February 29, 1912, the attendance at lectures, concerts and other entertainments in Fullerton Memorial Hall, was :

20 lectures to members and students,	3,467
3 concerts to members and students,	1,292
11 lectures and entertainments for students,	2,209
24 Sunday concerts,	10,021
47 other lectures and meetings,	11,144
105	28,133

## LIBRARY ATTENDANCE.

During the three months ending February 29, 1912, the number of visitors at the Ryerson Library was:

	Dec.	Jan.	Feb.
Students, -	4,311	5,023	5,570
Visitors, - -	840	862	772
Consulting visitors,	1,964	2,093	2,043
	7,115	7,978	8,385

Total, December, January and February, 23,478. Last year, 1910 and 1911, during the same months, the total attendance was 21,816.

## MUSEUM ATTENDANCE.

The number of visitors at the Museum during the three months ending February 29, 1912, is shown in the following table:

13 Sundays, - - -	48,114
31 other free days, - - -	89,773
47 pay days, - - -	16,509

91 days, - - - 154,396

The average attendance has been:

Sundays, - - - -	3,701
Other free days, - - -	2,896
Pay days, - - - -	351

During the same period last year the attendance was 169,902, showing a decrease this year of 15,506.

## SCHOOL ATTENDANCE.

The attendance in the school from October 1, 1911, to February 29, 1912, was:

	Men	Women	Total
Day School, - -	350	532	882
Saturday School, -	151	489	640
Evening School, -	587	189	776
Totals, - -	1,088	1,210	2,298



THE ART INSTITUTE OF CHICAGO  
A MUSEUM OF FINE ARTS, AND SCHOOL OF  
DRAWING, PAINTING, ETC.

## OFFICERS

President,	CHARLES L. HUTCHINSON
Vice-Presidents,	{ MARTIN A. RYERSON FRANK G. LOGAN
Secretary,	NEWTON H. CARPENTER
Ass't Secretary,	WILLIAM F. TUTTLE
Treasurer,	ERNEST A. HAMILL
Auditor,	WILLIAM A. ANGELL
Director,	WILLIAM M. R. FRENCH
Librarian,	MISS MARY VAN HORNE
School Registrar,	RALPH W. HOLMES

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 12:15 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson library upon art.

## BULLETIN

The Bulletin is issued quarterly in July, October, January, April. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application to any other friend of the Art Institute.

## CATALOGUES, ETC. FOR SALE.

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	262 pages - - - -	15c.
Same, illustrated edition - - - -	- - - -	25c.
Catalogue of the Nickerson Collection	- - - -	25c.
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art - - - -	- - - -	25c.
Part II. Early Greek Sculpture	- - - -	25c.
Catalogue of Etchings and Drawings by Meryon - - - -	- - - -	25c.
Catalogue of Etchings by Joseph Pennell - - - -	- - - -	25c.
Catalogue of current exhibitions, usually	- - - -	10c.
The Human Figure, Drawing and Construction, with many illustrations, John H. Vanderpoel - - - -	- - - -	\$2.00

## LIBRARY

The Ryerson Library, containing about 7,000 volumes, wholly on Art, Archaeology, and Architecture, is open every day except Sundays and holidays. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

## MUSEUM GUIDANCE

Application for guides to the collections may be made to the Director. No charge to members of the Art Institute or teachers and classes from Chicago public schools. On Thursdays at 3 p.m. visitors are conducted through the galleries free.

## COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

## SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.



